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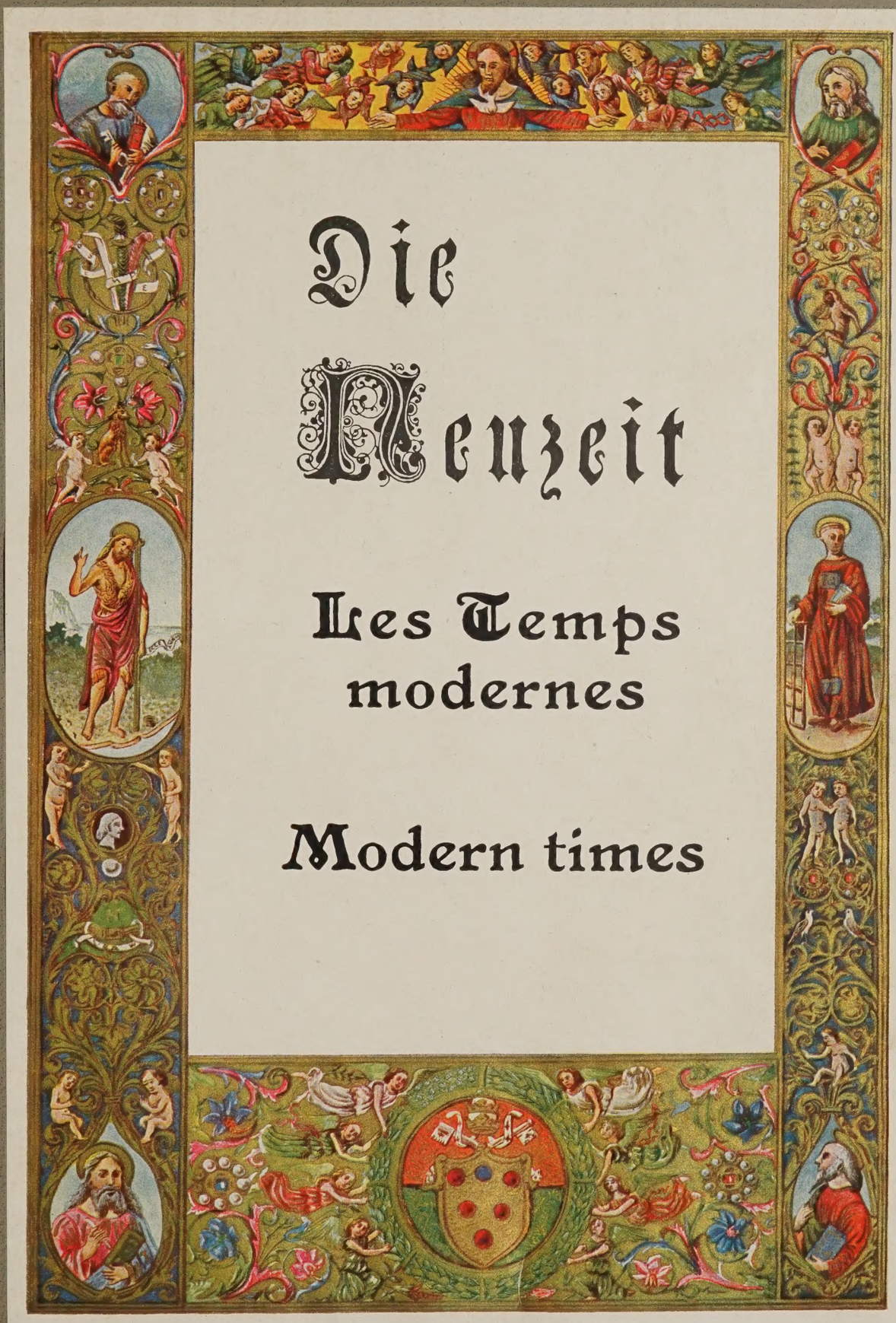

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The Italian Ornament.

Façade-Painting.

Figure 1 and 2: Parts of the façade in the court of Casa Taverno Milan. ⟨Gruber, Specimens of Ornamental Art.⟩ — Fig. 3: From the façade Via San Matteo in Genoa. ⟨Reinhardt, Genoa.⟩

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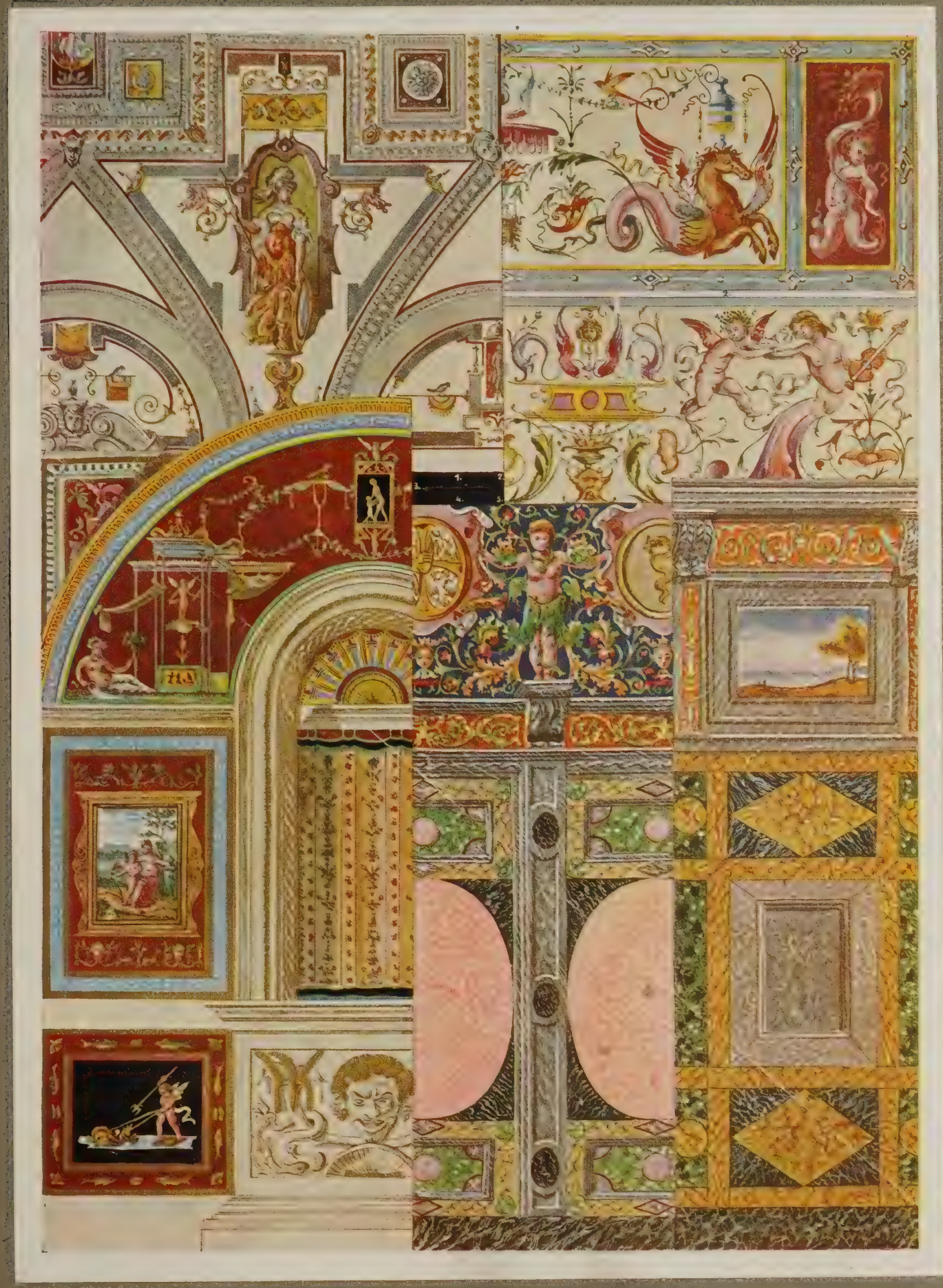
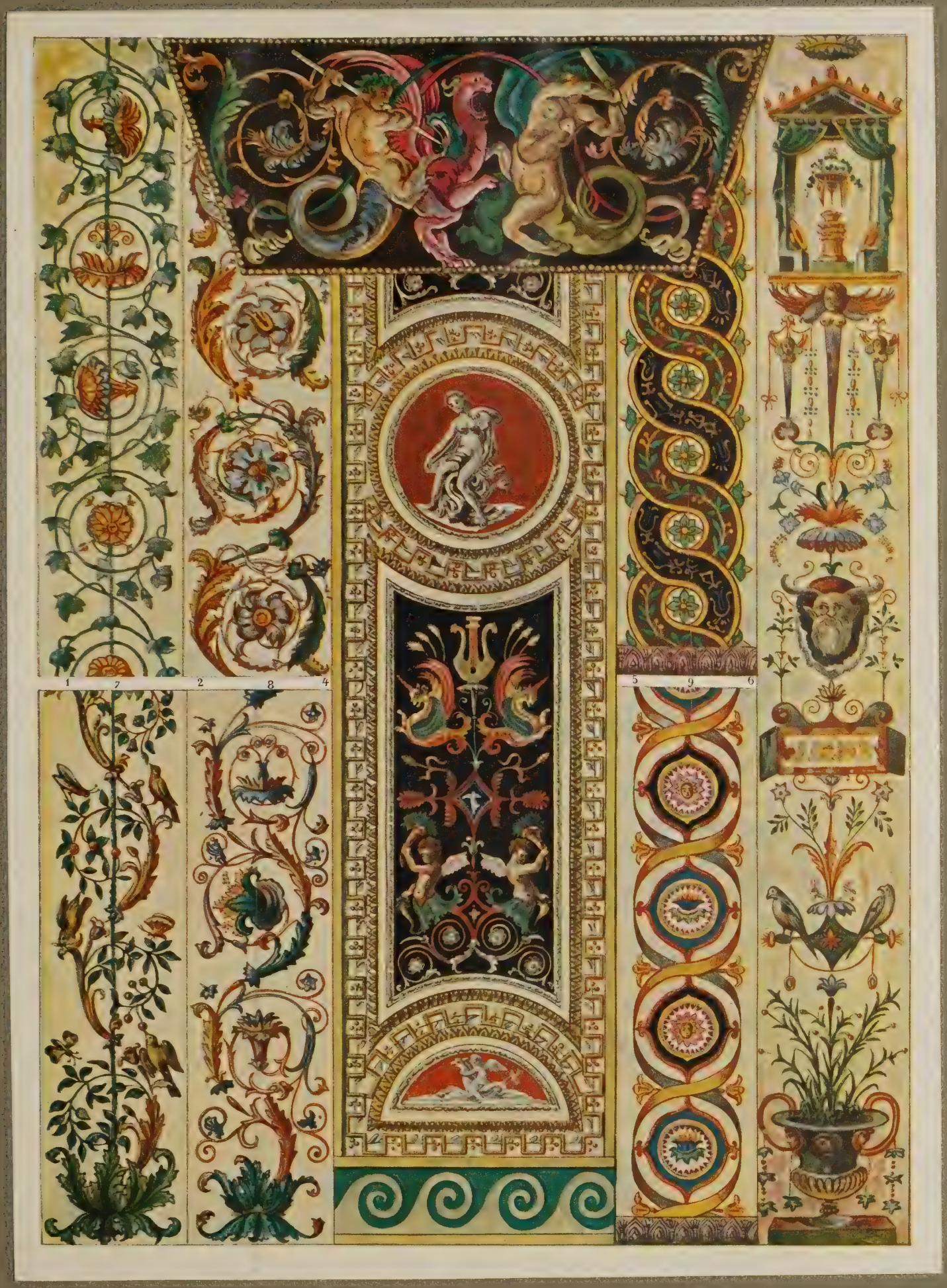
The Italian Ornament.



Wall-decorations.

Fig. 1: Vestibule in Palazzo Imperiale standing on Piazza Competto, Genoa. ⟨Reinhardt, Genoa.⟩ — Fig. 2: Frieze from Palazzo Vitelli alla Connoniera in Citta di Castello, dating from the 16th century. ⟨Ewald, Farbige Dekorationen.⟩ — Fig. 3: Mural picture from Cardinal Bibiena's bath-room in the Vatican, painted by Raffael d'Urbino. ⟨Gruber, Specimens of Ornamental Art.⟩ — Fig. 4: Wall-decoration from Palazzo del Toscana in Mantua, painted by G. Romano, about 1530. ⟨Gruber.⟩ — Fig. 5: Wall-decoration of Stonza d'Orfeo in the same palace, painted by the same artist.

The Italian Ornament.



Decorations of pillars and soffits.

(*Letarouilly, Le vatican et la basilique de Saint Pierre à Rome.*)

Fig. 1, 2, 4—9: Decorations of pillars in the second floor of Raffael's loggias (boxes) in the Vatican. 1512—1516. — Fig. 3: Decoration of a window-soffit in the Torso-Cabinet of the Museum Clementino, Rome, 1785.

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Decorations of vaults.

Fig. 1: Decorations of a vault in Uffizi Gallery, Florence, from the 16th century. ⟨Ewald, Farbige Dekorationen.⟩ — Fig. 2: Decoration of a vault in the loggias of Raffael in the Vatican, Rome. 1616. ⟨Letarouilly, Le vatican et la sainte basilique de Rome.⟩ — Fig. 3: From the loggia in Palazzo Andrea Doria in Genoa. ⟨Reinhardt, Genua.⟩ — Fig. 4 and 5: Decorations of vaults in the second floor of Raffael's loggias in the Vatican. 1516. ⟨Letarouilly.⟩

The Italian Ornament.

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Decorations of ceilings.

Fig. 1 and 3: Ceilings from Palazzo Vecchio in Mantua from the 16th century. ⟨Gruber, Specimens of Ornamental Art.⟩ — Fig. 2: Ceiling from Palazzo Ducale, Urbino. ⟨Ewald, Farbige Dekorationen.⟩ — Fig. 4: Ceiling painted by G. Romano in Palazzo del Toscana, Mantua. ⟨Gruber.⟩ — Fig. 5: Ceiling from Salla delle Storie, now Library, in Apartement Borgia. 1498.

The Italian Ornament.

Painted stucco.

Fig. 1: Wall-decoration in Palace Andrea Doria, Genoa. ⟨Reinhardt, Genua.⟩ — Fig. 2 and 3: Frames round doors from the Ducal Palace, Urbino. ⟨Arnold, Der Herzogliche Palast von Urbino.⟩

Ceramic Art of Italian Renaissance.

Majolica flagstones.

Fig. 1—3: Majolica flagstones from Siena and Amalfi, from the 15th century. ⟨Meurer, Italienische Majolikafließen.⟩ — Fig. 4: Collection of flagstones from two Genoa palaces in Nilo San Matteo and Via Luccoli. ⟨Herdtle, Eine Sammlung italienischer Majolikafließen.⟩

Ceramic Art of Italian Renaissance.

Italian majolica.

Fig. 1 and 3: Vinegar=bottles. ⟨Delange und Bornemann, Recueil des Fayences Italiennes.⟩ — Fig. 2: Vase bosketshaped from Urbino from the middle of the 16th century. In one of its car=touches Apollo pursuing Daphne, Diana in the skies. ⟨Collection Spitzer.⟩ — Fig. 4: Small vase from Urbino. 1540. ⟨Collection Spitzer.⟩ — Fig. 6: Salt=cellar from the atelier Patanazzi, Urbino. 1560. ⟨Collection Spitzer.⟩ — Fig. 7: Vase made by Marc Antonio Patanazzi, Urbino. 1580. ⟨Collection Spitzer.⟩ — Fig. 8: Salt=cellar from Urbino. 1550. ⟨Collection Spitzer.⟩

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Ceramic Art of Italian Renaissance.

Italian majolica.

Fig. 1: Plate from Deruta. 1530. ⟨Collection Spitzer.⟩ — Fig. 2: Plate from the atelier Pirota in Faenza. 1520. ⟨Collection Spitzer.⟩ — Fig. 4: Plate from Caffaggioli. ⟨Collection Spitzer.⟩ — Fig. 5: Dish from Caffaggioli from the end of the 15th century. ⟨Collection Spitzer.⟩ — Fig. 6: Majolica-plate lustred made by Georgio Andreoli in Gobbio, now in Kunstgewerbemuseum, Berlin. — Fig. 7: Dish from Caffaggioli from the end of the 15th century. ⟨Collection Spitzer.⟩ — Fig. 8: Plate from Faenza from the beginning of the 16th century. ⟨Collection Spitzer.⟩ — Fig. 9: Dish in three parts made by Orazio Fontana from the 16th century. Its centre represents an antique sacrifice. ⟨Collection Spitzer.⟩ — Fig. 10: Plate from Caffaggioli. ⟨Collection Spitzer.⟩

Ceramic Art of Italian Renaissance.

Venetian glass-works.

Fig. 1: Jug from the 16th century in South-Kensington-Museum. ⟨Nesbitt, A descriptive catalogue of the Glass vessels in the South-Kensington-Museum.⟩ — Fig. 2 and 5: Glass-bowls from the 15th century. ⟨Collection Spitzer.⟩ — Fig. 3, 4 and 6: Glass-bottles from the 15th century. ⟨Collection Spitzer.⟩ — Fig. 7, 8, and 11: Wineglasses from the 15th century. ⟨Collection Spitzer.⟩ — Fig. 9 and 10: Enamelled glass-cups, in Kunstgewerbemuseum, Berlin. ⟨Lehnert, Illustrierte Geschichte des Kunstgewerbes.⟩

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Renaissance ornaments in Italy.

Trinkets from the 16th century.

Fig. 1: Key. — Fig. 2, 16 and 19: Appendage. — Fig. 3: Appendage in glass-grounding. — Fig. 4: Appendage with cameo, representing Leda with the swan. — Fig. 5: Hanging-cross made of crystal and jaspis. — Fig. 6: Medallion with engraved Minor's head on sardonyx. — Fig. 7: Small dish consisting of enamelled copper representing the odoration of the three Magi. — Fig. 8: Cameo. — Fig. 9, 12, 13, and 18: Outer case of a watch. — Fig. 10: Appendage with the Annunciation. — Fig. 11: Appendage. — Fig. 14, 15, and 20: Medallions. — Fig. 17: Appendage with portrait made of wax painted over.

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Renaissance ornaments in Italy.

Tarsia (inlaid work) from the 15th century.

Fig. 1 and 7: From stalls in Santa Maria Novella's church in Florence. ⟨Meurer, Italienische Flach-ornamente.⟩ — Fig. 2: From a stall in Santa Maria's in Organo in Verona. ⟨Gruber, Specimens of Ornamental Art.⟩ — Fig. 3 and 5: From a stall in Santa Maria's in Organo, Verona. ⟨Meurer.⟩ — Fig. 4: From a stall in Certosa near Pavia. ⟨Meurer.⟩ — Fig. 6: From a stall in San Marco in Venice. ⟨Meurer.⟩

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Renaissance ornaments in Italy.

Glass-painting.

Fig. 1: Window from the second floor in Raffael's loggias. 1534. ⟨Letarouilly, Le vatican et la basilique de Saint Pierre de Rome.⟩ — Fig. 2: Window in Laurentian Library, Florence. 1568. ⟨Schaefer and Roßteuscher, Monumentale Glasmalereien des Mittelalters und der Renaissance.⟩ — Fig. 3: Glass-painting of Early-Renaissance, Kunstgewerbemuseum, Berlin. ⟨Kolb, Glasmalereien des Mittelalters und der Renaissance.⟩

Renaissance ornaments in Italy.

Marble-mosaics and marble-tarsia.

Fig. 1, 2, 6, 7, and 8: Marble-tarsia from Padua. ⟨Weißbachsche Sammlung in der Kunstgewerbebibliothek, Dresden.⟩ — Fig. 3: Marble-tarsia from Certosa near Pavia. ⟨Weißbachsche Sammlung.⟩ — Fig. 4: Marble-tarsia from San Domenico, Messina. ⟨Weißbachsche Sammlung.⟩ — Fig. 5: Marble-tarsia in Museum Pio Clementino, Rome. ⟨Letarouilly.⟩

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Italian Book-ornamentation.

Venetian book-ornamentation.

(*L'arte della Stampa nel renascimento Italiano-Venezia.*)
(*Art of printing during Italian-Venetian Renaissance.*)

Fig. 1, 25, and 26: From Alessandro Paganini, Apocalypsis Jehsu Christi, in Marcus-Library. 1515. — Fig. 2: From Lucas de Burgo, Sancti Sepulchri ⟨The Holy Monuments⟩, Summa de Arithmetica ⟨The Whole of Arithmetic⟩. Paganino de Paganinis da Brescia in Libreria L. S. Olschky. 1494. — Fig. 3—6, 19—21: From »Statuta in Leges municipales Reipublicae Vincentinae« Simon Bevilaqua in Marcus-Library. 1499. — Fig. 7 and 24: From Herodoti Halicarnassi Historiarum libri IX, Johannes et Gregorius de Gregorii fratres, in Marcus-Library. 1494. — Fig. 8: From Missale Romanum. Petrus Cremonensis dictus Veronensis in Library of Museo Civico. 1485. — Fig. 9: From Biblia Malermi. Simon Bevilaqua in Library L. S. Olschky. 1498. — Fig. 10, 11, and 30: From Appioni Alexandrini Romanorum Historiarum, libri IV. Bernhard Pictor, Erh. Ratdolt in Marcus-Library. 1477. — Fig. 12—15: From Johannis Tortelli, Commentarii de Orthographia dictionum a Graecis tractarum. Andr. Catharinensis in Library of Museo Civico. 1488. — Fig. 16: From Petri de Abano, Conciliator differentiarum philosophorum. Gabriel de Tarvisio in Marcus-Library. 1476. — Fig. 17 and 18: From Octavianus de Petrucci Fossompronientis, De recta pasuratis celebratione, in Marcus-Library. 1513. — Fig. 22 and 23: From Zacharias Colliergi, Etymologicum magnum sumptibus nec blasti Cretensis in Marcus-Library. 1497. — Fig. 27: From Melchior, Sessa et Petrus de Ravanis Socii Plutarchi Vitae, Guarino Veronensi interprete, in Library of Museo Civico. 1516. — Fig. 28: From Julii Firmici de Nativitatibus, Aldus Manutius in Library of Museo Civico. 1499. — Fig. 29: From Bartolomes Miniatore, Formulario de epistole volgari. Bernardino de Novara in Marcus-Library. 1487. — Fig. 31: Lucianus, De veris narrationibus. Simon Bevilaqua Papiensis in Marcus-Library. 1494.

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Italian Book-ornamentation.

INCIPIVNT SEPTEM PSALMI PENITENCIALES
Incipit officium beate Marie virginis secundum consuetudinem Romane curie. Ad matutinum. Versus.
Domine labia mea aperies
Et os meum annunciabit laudem tuam. Deus ad adiutorium meum intende. Domine ad adiuvandum me festina. Gloria patri et filio. Sicut
Ave Maria gratia plena Dominus tecum
Benedicta tu
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Manuscript-illuminating.

Fig. 1, 3, and 4: From Italian prayer-books. ⟨Collection Spitzer.⟩ — Fig. 2, 6, and 7: From Italian manuscripts. ⟨Wyatt, The art of illuminating as practised in Europe from the earliest times.⟩ — Fig. 4: Initial copied from Professor Borchard, Stuttgart.

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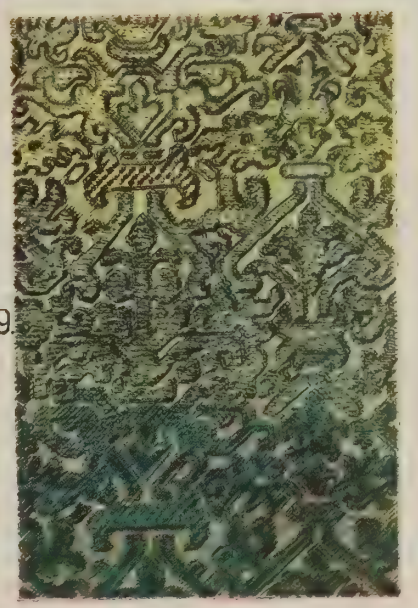

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Italian velvet- and silk-figures.

Fig. 1, 3, and 8: Upper-Italian silk weft. ⟨Fischbach, Gewebe.⟩ — Fig. 2: Italian silk. ⟨Dupont-Auberville, L'ornement des tissus.⟩ — Fig. 4, 5 and 9: Venetian velvet- and brocade-weft. ⟨Fischbach.⟩ — Fig. 6 and 7: Genoese velvet. ⟨Fischbach.⟩

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The French Ornament.

Carpet-painting.

(La Nail, Château de Blois.)

Fig. 1—6 and 8—11: Mural painting according to carpet-figures in the Castle of Blois. — Fig. 7: Wall-decoration in the Chapel of the Castle of Blois.

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Wall-pictures.

Fig. 1 and 3: Wall-decoration from the Cabinet de Sully in the library of the arsenal in Paris, from Louis XIII th's time. ⟨Daly, Motifs historiques.⟩ — Fig. 2: Chimney in Hotel d'Alnie, Blois, from Louis XII th's time. ⟨Daly.⟩ — Fig. 4: Decoration in Louis XIII th's room of birth, Fontainebleau. ⟨Ewald, Farbige Dekorationen.⟩

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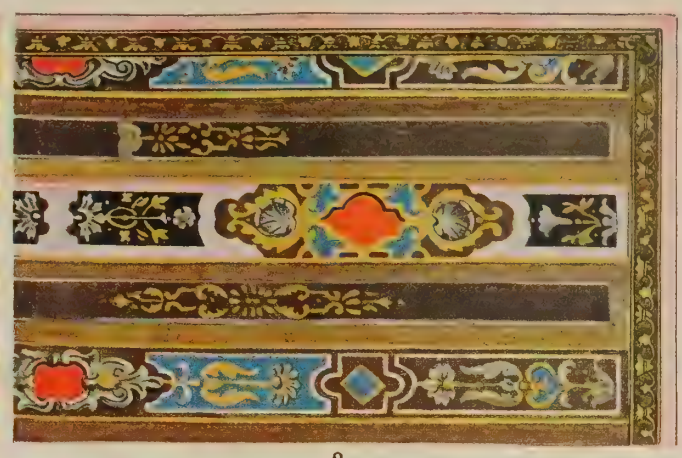

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Painted wood-ceilings.

(*Daly, Motifs historiques.*)

Fig. 1 and 2: Timbered ceilings from the Castle of Videville ⟨Seine et Oise⟩ from Louis XIII$^{th's}$ time. — Fig. 3: Box-ceiling from the room of the assizes, Dijon, from Francis I$^{st's}$ time. — Fig. 4: Box-ceiling in the Castle of Auet from Henry II$^{nd's}$ time. — Fig. 5: Decorated beams fixed beneath in the Castle of Videville from Louis XIII$^{th's}$ time.

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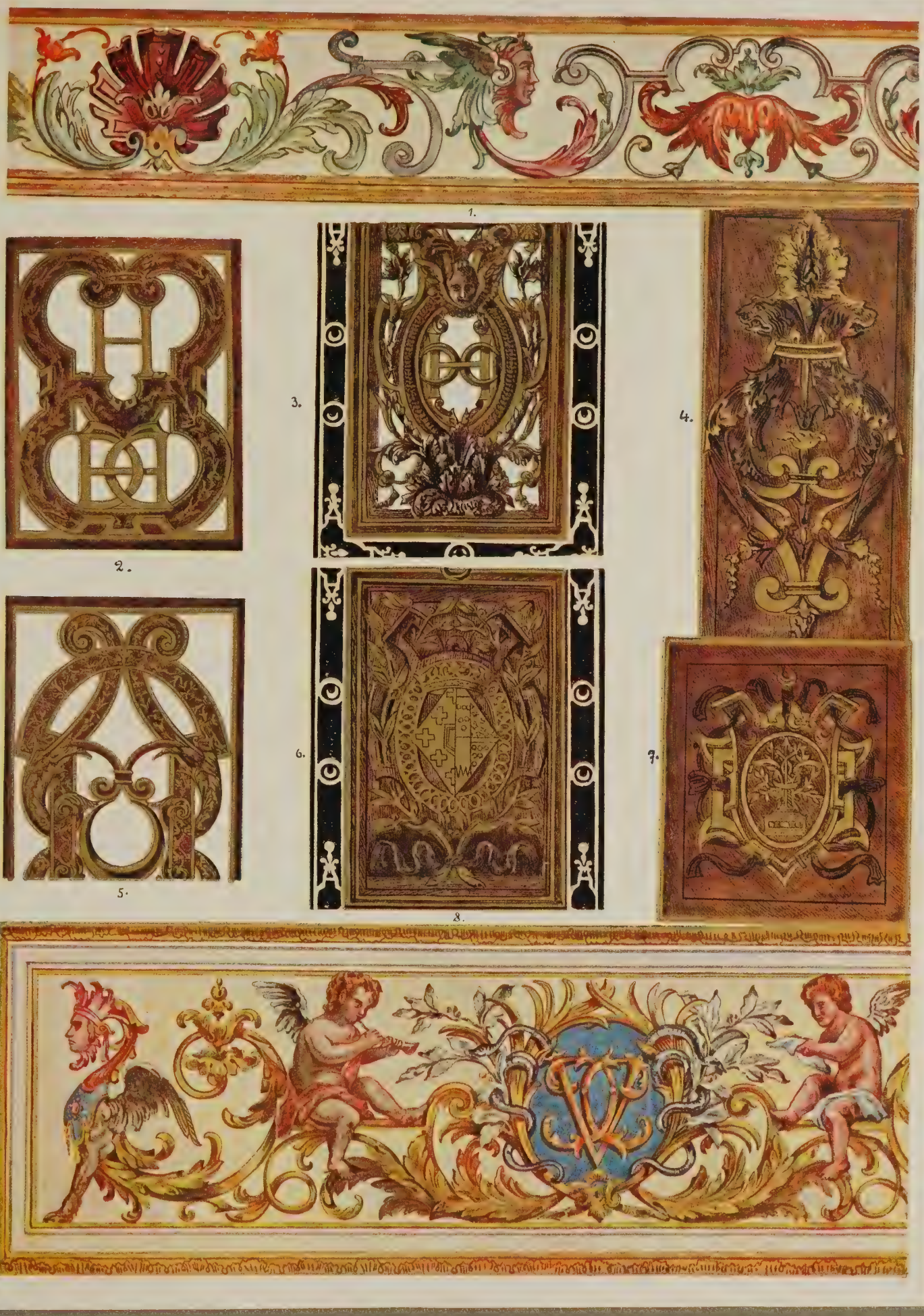

Painted doors.

Fig. 1 and 8: Painted wood panels from Louis XIIIth's time in the Museum of Decorative Arts, Paris. ⟨Ewald, Farbige Dekorationen.⟩ — Fig. 2, 3, 5, and 6: Open panels on doors of the Chapel of Castel d'Auet ⟨Description du chateau d'Auet⟩. — Fig. 4: Panel in Gallery Diana of Castel d'Auet ⟨Chateau d'Auet⟩. — Fig. 7: Panel in Castel d'Auet ⟨Chateau d'Auet⟩.

Stoneware from Oiron or Saint-Porchaire.

Stoneware from Oiron or so-called Henry IInd.

(Delange, Recueil des fayences françaises dites de Henry II. et de Diane de Poitiers.)

Fig. 1: Dish from the Duke of Hamilton's collection, England. — Fig. 2: Dish from Mr. H. Delange's collection. — Fig. 3: Jug from Mr. Hope's collection, London. — Fig. 4: Drinking-jug from Mr. Andrew Fountaine's collection in Norford Hall, England. — Fig. 5: Candelier from Baron Anthony of Rothschild's collection, London. — Fig. 6: Inside of a dish from Mr. Baron Anthony of Rothschild's collection. — Fig. 7: Salt-cellar from Count of Passau's collection in Airvault.

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Fayence during Renaissance-time in France.

Fayences made by Pallissy.

Fig. 1 and 3: Triangle salt=cellars. ⟨Collection Spitzer.⟩ — Fig. 2: Vinegar=bottle. ⟨Collection Spitzer.⟩ — Fig. 4: Dish representing Bachus' childhood. ⟨Lacroix et Serré, Le moyen âge et la renaissance.⟩ — Fig. 5: Jug. ⟨Collection Spitzer.⟩ — Fig. 6 and 8: Dish for a vinegar=bottle. ⟨Collection Spitzer.⟩ — Fig. 7: Dish. ⟨Lacroix et Serré.⟩ — Fig. 9 and 11: Plate. ⟨Collection Spitzer.⟩ — Fig. 10: Large oval plate.

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Fayence during Renaissance-time in France.

Enamelled floor-stones.

Fig. 1: From the chapel of the castle of Blois. ⟨Le Nail, Château de Blois.⟩ — Fig. 2 and 7: From the queen's room in Francis Ist's wing of the castle of Blois. ⟨Le Nail, Château de Blois.⟩ — Fig. 3: From the castle of Polisy, Aube. ⟨Amé, Les carrelages émaillés du moyen âge et de la renaissance.⟩ — Fig. 4 and 8: From the farm of Franqueville, Calvados. 17th century. ⟨Amé.⟩ — Fig. 5: From the state-room in the castle of Blois. ⟨Le Nail.⟩ — Fig. 6: From the gallery of Sens in the castle d'Ancy-le-Franc, Yonne. ⟨Amé.⟩ — Fig. 9: From the King's room in Francis Ist's wing in the castle of Blois. ⟨Le Nail.⟩

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Enamel from Limoges.

Enamel of Limoges.

Fig. 1: Enamel-picture, signed Shif. ⟨Collection Spitzer.⟩ — Fig. 2: Dish made by Pierre Reymond in Limoges, dating from the second half of the 16th century. ⟨Lehnert, Geschichte des Kunstgewerbes.⟩ — Fig. 3: Plate made by Jean de Court, dit ⟨i. e. called⟩ Vigier. ⟨Collection Spitzer.⟩ — Fig. 4 and 6: Vessels made by Jean Courteys. ⟨Collection Spitzer.⟩ — Fig. 5: Cash-box made by Penicaud. ⟨Collection Spitzer.⟩

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Enamel from Limoges.

Glass-painting.

(*Lasteyrie, Histoire de la peinture sur verre.*)

Fig. 1 and 3: The Marshal of Montigny and his wife Gabriele de Crevant in the Cathedral of Bourges. 1619. — Fig. 2: The Saint Family, painted by Jean Lequier in the same cathedral dating from the 16th century. — Fig. 4: Francis of Bourbon, Duke of Montpensier, in the chapel of Champigny near Chinon ⟨Sudre et Loire⟩, from the 16th century. — Fig. 5: St. Eutropius' childhood in the cathedral of Lens, from the 16th century. — Fig. 6: Allegory on pressing the juice of wine, painted by Nicolaus Pinaigrier in the cathedral of St. Etienne-du-Mont in Paris, from the 17th century.

Renaissance-decoration in France.

Vessels of precious metals.

Fig. 1: Timepiece from the collection Sauvageot, Paris, from the 16th century. ⟨Lacroix et Serré, Le moyen âge et la renaissance.⟩ — Fig. 2: Dish with enamel of Limoges made by Pierre Reymond. ⟨Wyatt, Metalwork.⟩ — Fig. 3: Dish for sweets with cameos from the 17th century. ⟨Havard, Dictionnaire de l'ameublement et de la décoration.⟩ — Fig. 4 and 7: Watches from the collection Sauvageot, Paris, from the 16th century. ⟨Lacroix.⟩ — Fig. 5: Dish made of lapis lazuli in gilded silver setting from the 17th century in the gallery Apollo, Paris. ⟨Havard.⟩ — Fig. 6: Censer from the 17th century, in the Museum of Cluny. ⟨Wyatt.⟩ — Fig. 8: Vinegar-jug in the Louvre, Paris, from the 16th century. ⟨Wyatt.⟩

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Renaissance-decoration in France.

Metal-works.

Fig. 1: Gunpowder=bag. ⟨Lacroix et Serré, Le moyen âge et la renaissance.⟩ — Fig. 2: Spurs from the 16th century, now in the museum of Cluny. ⟨Lacroix.⟩ — Fig. 4: King Francis Ist's helmet, now in the medallion=cabinet of the National Gallery, Paris. ⟨Asselineau, L'armure.⟩ — Fig. 7: King Francis Ist's shield, now in the medallion=cabinet of the National Gallery, Paris. ⟨Lacroix, Le moyen âge et la renaissance.⟩

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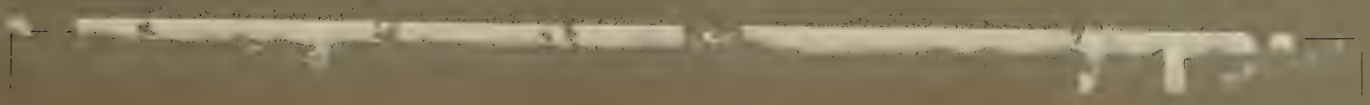
French book-ornamentation.



French Book-ornamentation.

(*Butsch, Bücherornamentik der Renaissance.*)

Fig. 1 and 7: Initials drawn by Oronce Fine in Michel Vascosan's publishing house, Paris 1552. — Fig. 2 and 3: Initials from Philipp Rithore's publishing house in Paris. 1552. — Fig. 4 and 22: Initials from Abel Angelier's publishing house, Paris 1584. — Fig. 5: Initial, dating from Geofroy Tory in Simon de Coline's publishing house, Paris 1521. — Fig. 6, 12, and 13: Initials of Tory's school in Estienne's publishing house, Paris 1545. — Fig. 8, 10, and 25: Initials from Salomon Bernard's school in Jean de Tournes' publishing house, Lyon 1576. — Fig. 11 and 15: Marginal adornament drawn by Salomon Bernard ‹Petit Bernard› from Jean de Tournes' publishing house, Lyon 1557. — Fig. 14 and 23: Vignettes of various Lyon printing offices. 1560. — Fig. 16: Vignette from Tory's school in Charles Estienne's publishing house, Paris 1545. — Fig. 17: Initial made by Geofroy Tory from Simon de Coline's publishing house, Paris 1521. — Fig. 18, 19, 20, 21, and 25: Initials from Jean de Tournes' publishing house, Lyon 1559. — Fig. 24: Head-piece of unknown origin.

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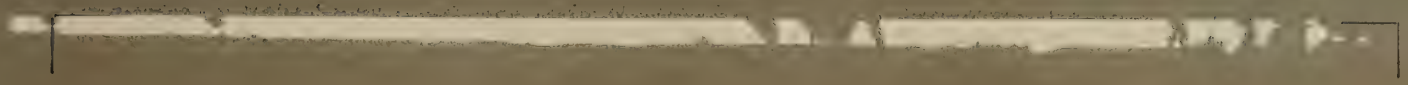
French book-ornamentation.



Illuminating.

Fig. 1: Cameo-painting from a prayer book of King Henry II. of France in the Bibliothèque Nationale in Paris. ⟨Lacroix et Serré, Le moyen âge et la renaissance.⟩ — Fig. 2: Side of a prayer book from the 16th century. ⟨Collection Spitzer.⟩ — Fig. 3: Marginal adornment of a manuscript of Mathias Corvin from the 16th century in the Bibliothèque Nationale, Paris. ⟨Lacroix et Serré.⟩ — Fig. 4: Facsimile from »Recueil des rois de France« ⟨Reception of the French Kings⟩ by Du Tillet from the 16th century in the Bibliothèque Nationale, Paris, representing Francis Ist. ⟨Lacroix et Serré.⟩

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French book-ornamentation.

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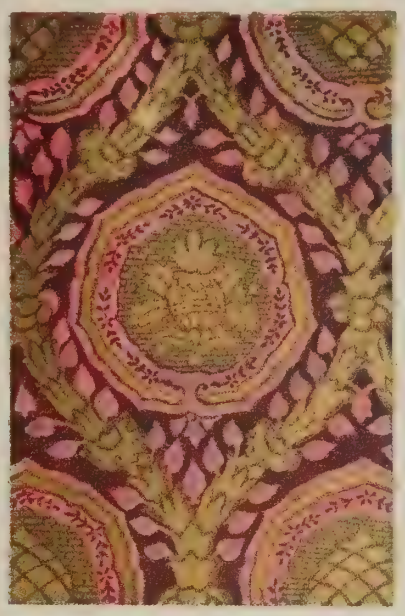

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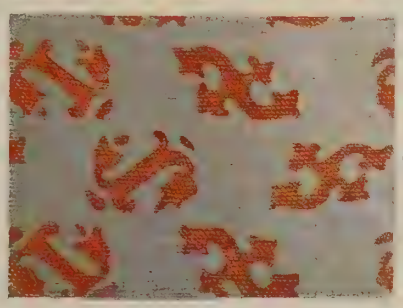

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French velvet- and silk-figures.

Fig. 1 and 2: Velvet-figure. ⟨Dupont-Auberville, L'ornement des tissus.⟩ — Fig. 3, 9, 10, and 11: Silk-figure. ⟨Dupont-Auberville.⟩ — Fig. 4 and 6: Silk-figure. ⟨Fischbach, Gewebe.⟩ — Fig. 5: Silk-figure. ⟨Fischbach.⟩ — Fig. 7 and 8: Satin-figure. ⟨Dupont-Auberville.⟩

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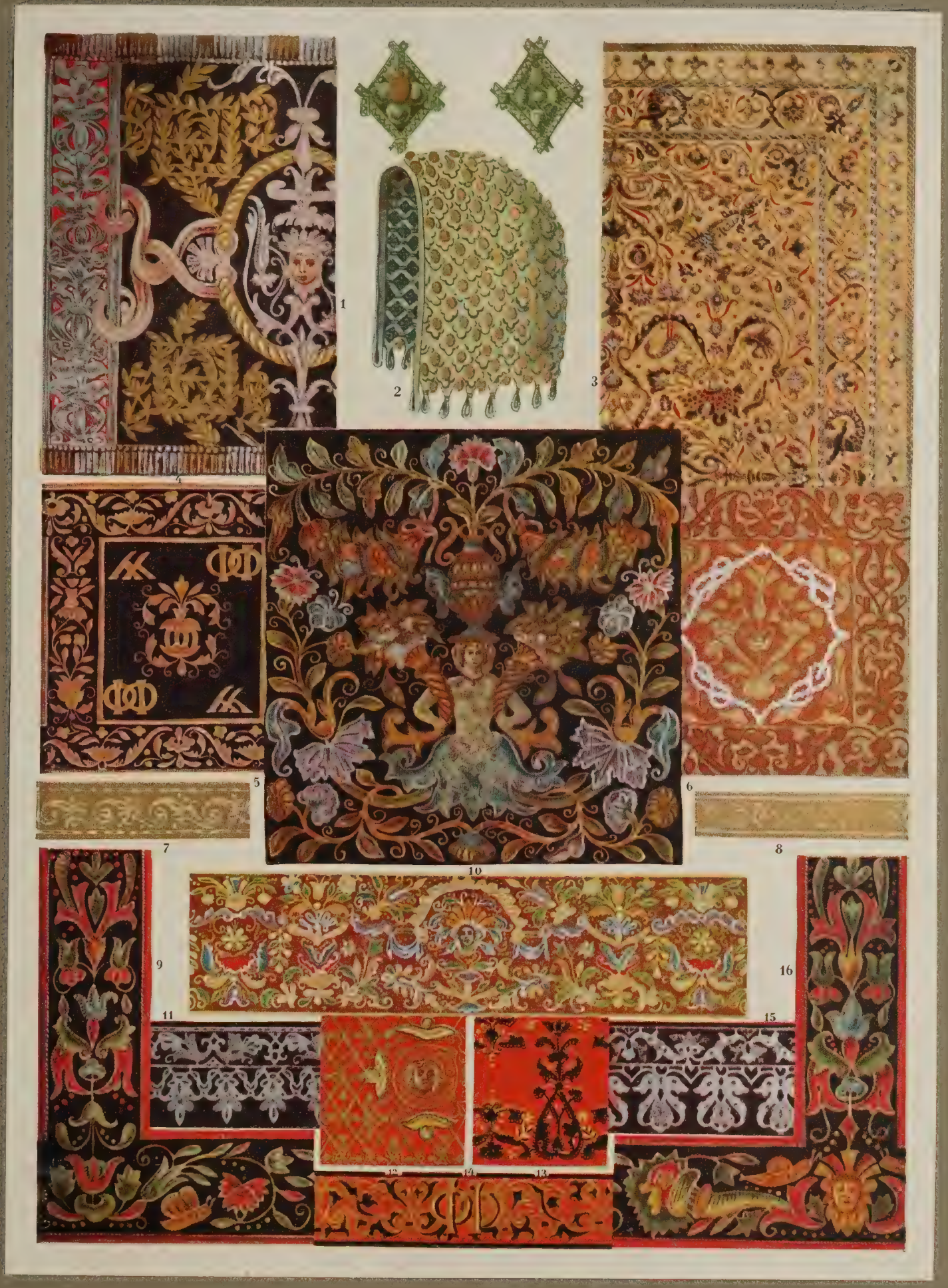
French book-ornamentation.



Embroideries.

Fig. 1: Embroidery of Henry IInd's bed. ⟨Dupont-Auberville, L'ornament du tissus.⟩ — Fig. 2: Coif from the 16th century. ⟨Lacroix et Serré, Le moyen âge et la renaissance.⟩ — Fig. 3: Table-cloth with ornaments of black velvet put on a ground of white satin. ⟨Dupont-Auberville.⟩ — Fig. 4: From bed-hangings of the King's travelling-necessaries. ⟨Dupont-Auberville.⟩ — Fig. 5, 6, 9, 10, 12, 13, 14, and 16: Various embroideries. ⟨Dupont-Auberville.⟩ — Fig. 7, 8, 11, and 15: Different laces. ⟨Racinet, L'ornement polychrome.⟩

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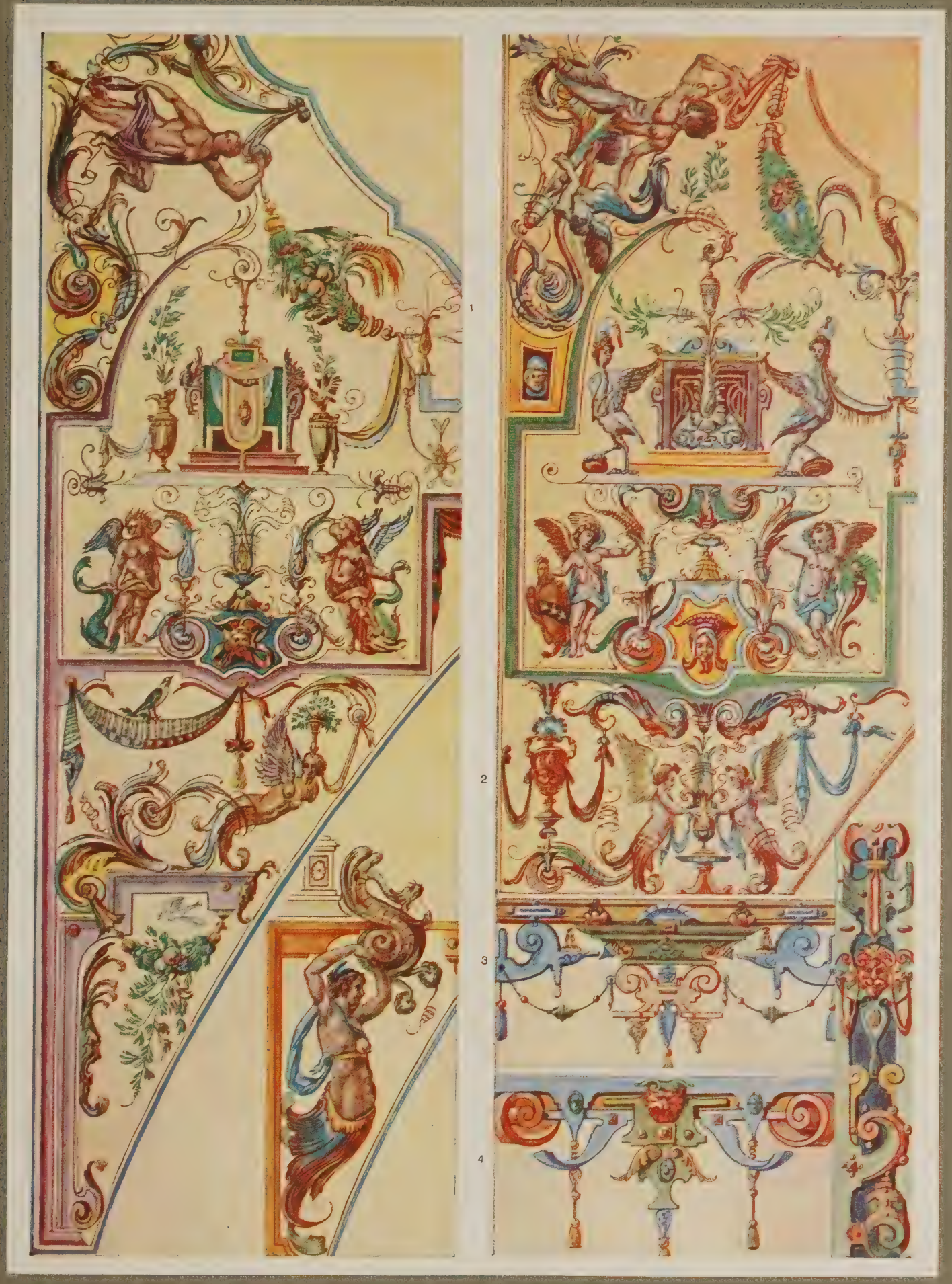
The German ornament.



Mural-pictures.

Fig. 1 and 2: Pictures from the antiquary of the Royal residence in Munich. 1600. ⟨Ewald, Farbige Dekorationen.⟩ — Fig. 3, 4, and 5: Pictures from the town-church of Freudenstadt, photographed by Robert Knorr, teacher for applied art, Stuttgart. ⟨Dolmetsch, Ornamentenschatz.⟩

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The German ornament.

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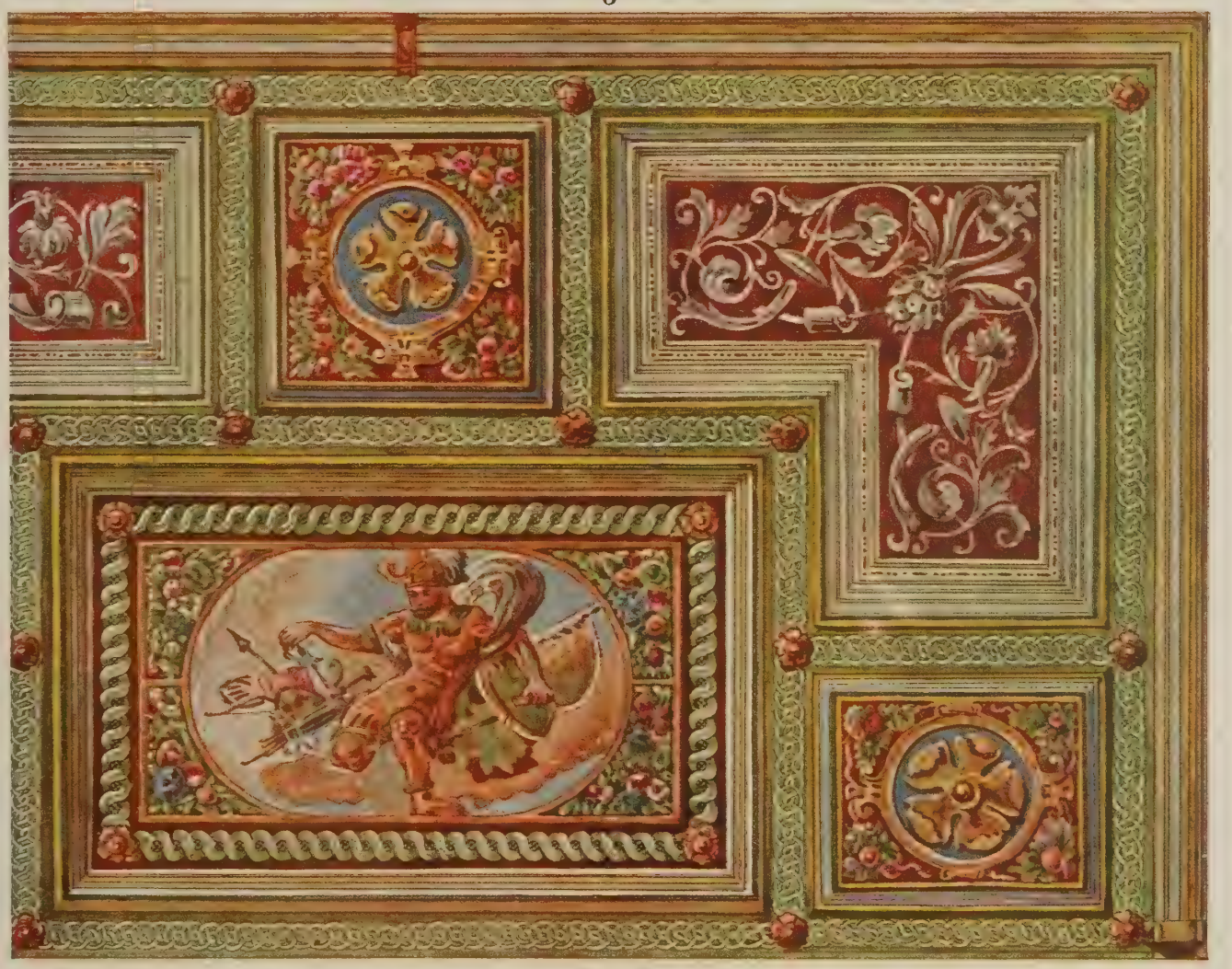

Painted wood ceilings.

Fig. 1 and 3: Painted wood ceilings in Castle Neuhaus in Bohemia from the 16th century. ⟨Ewald, Farbige Dekorationen.⟩ — Fig. 2: From the ceiling of the hall of the knights of Castle Heiligenberg, photographed by H. Dolmetsch.

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The German ornament.

Ecclesiastical wall-decoration.

(Enzler, Zettler, and Dr. Stockbauer, Ausgewählte Kunstwerke aus dem Schatze der Reichen Kapelle in der Königlichen Residenz, München.)

View of the northern wall with door of the Reiche Kapelle in the Royal Residence, Munich.

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Renaissance-ornamentation in Germany.

German Renaissance-ornamentation.

Fig. 1, 7, 10, 17, 18, 19, 22, 23, 25, and 27: Trinkets from the collection Spitzer, Paris. ⟨Collection Spitzer.⟩ — Fig. 2: Link of a chain on a picture in Royal Gallery, Cassel. ⟨Luthmer, Goldschmuck der Renaissance.⟩ — Fig. 3: Button from the Royal crown-treasury, Berlin. ⟨Luthmer.⟩ — Fig. 4: A bride's chain on a picture in Germanisches Museum, Nuremberg. ⟨Luthmer.⟩ — Fig. 5: Ring. ⟨Luthmer.⟩ — Fig. 6: Brooch. ⟨Luthmer.⟩ — Fig. 8: Appendage on a picture of H. Baldung Grien, Woerlitz. ⟨Luthmer.⟩ — Fig. 9 and 20: Buttons on a picture in the Castle of Schleissheim. ⟨Luthmer.⟩ — Fig. 11: Neck-chain of an ancestral portrait in the Castle of Gotha. ⟨Luthmer.⟩ — Fig. 12: Appendage in Bayrisches Nationalmuseum, Munich. ⟨Luthmer.⟩ — Fig. 13: Appendage on the Great Monstrance in the Cathedral of Muenster Freiburg in Baden. ⟨Luthmer.⟩ — Fig. 14: Button from a picture by De Wite in Schleissheim. ⟨Luthmer.⟩ — Fig. 15: Appendage on a picture in Woerlitz. ⟨Luthmer.⟩ — Fig. 16: Centre-piece from the 16th century, now in Antique Museum of the Hall-door, Brussels. ⟨Lacroix et Serré, Le moyen âge et la renaissance.⟩ — Fig. 21: Pending from a portrait in Städtisches Museum, Cologne. 1572. ⟨Luthmer.⟩ — Fig. 24: Hat-button on a picture in Royal Gallery, Cassel. ⟨Luthmer.⟩ — Fig. 26: Cross from Herzogliches Museum, Gotha. ⟨Luthmer.⟩ — Fig. 28: Reliquary. ⟨Luthmer.⟩

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Renaissance-ornamentation in Germany.

Works made of precious metals.

Fig. 1: Jug in Gruenes Gewoelbe, Dresden. ⟨Gruner, The Green Vaults in Dresden.⟩ — Fig. 2, 4, 5, 7, 8, and 9: Vessels made of gilded silver from Nuremberg, Augsburg, Cologne, Luebeck, Hamburg, and Francfort-on-the-Main. ⟨Wyatt, Metalwork.⟩ — Fig. 6: Beer-jug in St. John's, Schweinfurt. ⟨Lacroix et Serré, Le moyen âge et la renaissance.⟩

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Renaissance-ornamentation in Germany.

Vessels consisting of glass and rock crystal.

Fig. 1 and 6: »Wiederkomm«=⟨leave=taking-⟩glasses by Jakob Braun, Nuremberg. ⟨Nesbitt, Catalogue of the collection of glass formed by Felix Slade.⟩ — Fig. 2: Beer=glass with the inscription: Das Heilige römische Reich mit sampt seinen Gliedern. ⟨The Holy Roman Empire together with its limbs.⟩ 1572. ⟨Nesbitt.⟩ — Fig. 3: »Wiederkommglas« in the South=Kensington=Museum. 1616. ⟨Nesbitt, A descriptive catalogue of glass=vessels in the Kensington=Museum.⟩ — Fig. 4: Cup with lid made of rock=crystal in the Gruenes Gewoelbe, Dresden. ⟨Gruner, The Green Vaults in Dresden.⟩ — Fig. 5: Jug of rock=crystal in the Gruenes Gewoelbe Dresden, perhaps by the famous stone=cutter C. B. Metellina, Milan. ⟨Gruner.⟩

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Renaissance-ornamentation in Germany.

Glass-pictures.

Fig. 1: Window from St. Peter's, Cologne. 1530. ⟨Kolb, Glasmalereien des Mittelalters und der Renaissance.⟩ — Fig. 2 and 4: From St. Peter's church, Cologne. 1528. ⟨Schaefer und Roßteuscher, Monumentale Glasmalereien des Mittelalters und der Renaissance.⟩ — Fig. 3: Part of the »Tucherfenster« ⟨Window presented by the family of Tucher⟩ in St. Laurentius', Nuremberg. 1601. ⟨Kolb.⟩ — Fig. 5: Window with escutcheons in Germanisches Museum, Nuremberg. 1548. ⟨Kolb.⟩ — Fig. 6: Window in Städtisches Museum, Cologne. 1538. ⟨Kolb.⟩ — Fig. 7: Window from the Cathedral, Cologne, from the 16th century. Style of transition. ⟨Kolb.⟩

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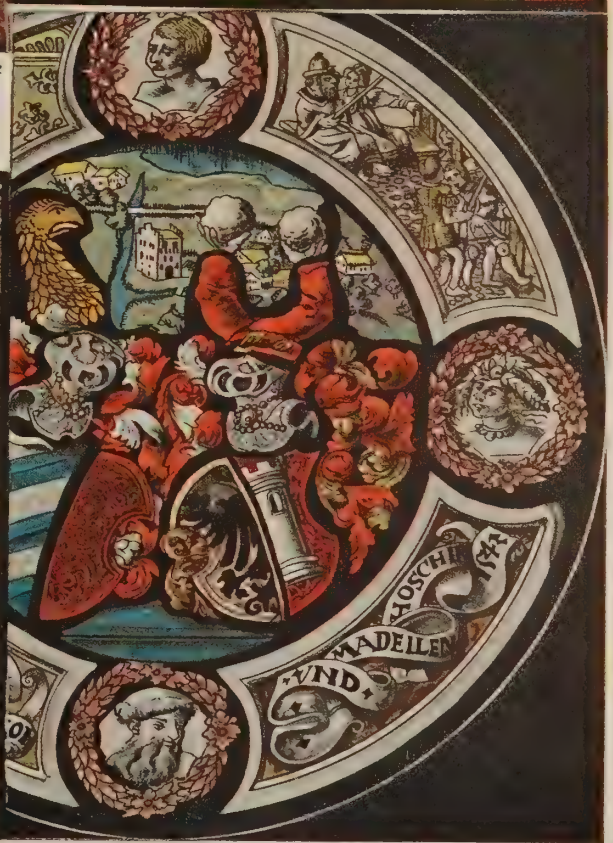
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Renaissance-ornamentation in Germany.

Swiss glass-paintings.

Fig. 1: Glass-painting from 1583 in possession of the rifle-association, Winterthur. ⟨Meisterwerke der Schweizer Glasmalerei.⟩ — Fig. 2: Barber's shop from the 16th century, now in the Museum of Cluny. ⟨Lacroix et Serré, Le moyen âge et la renaissance.⟩ — Fig. 3: Picture of Emperor Henry the Saint, founder of the Basel Cathedral, from the cloister of the monastery of Wettingen, painted by Georg Wannewetsch of Esslingen who in 1554 was made, free of his corporation of Basel. ⟨Meisterwerke.⟩ — Fig. 4: Glass-painting dedicated by Jakob Krieg von Bellikon and by Hoeschlin's models 1542. Painted by the Zurich glass-painter Carl of Egeri, now in Vincent's collection, Konstanz. ⟨Meisterwerke.⟩

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Renaissance-ornamentation in Germany.

German ceramics.

Fig. 1, 2, and 6: Rhenish jugs. ⟨Bach, Renaissance.⟩ — Fig. 3: Jug from the 16th century. ⟨Kunst und Gewerbe, 1880.⟩ — Fig. 4, 5, and 7: Clay-jugs. ⟨Lacroix et Serré, Le moyen âge la Renaissance.⟩ — Fig. 8: Old-German beer-jug. ⟨Lacroix et Serré.⟩ — Fig. 9: Glazed stone jug in Kunstgewerbemuseum, Berlin, photographed by Prof. F. Everbeek, Aachen. ⟨Gewerbehalle 1886.⟩

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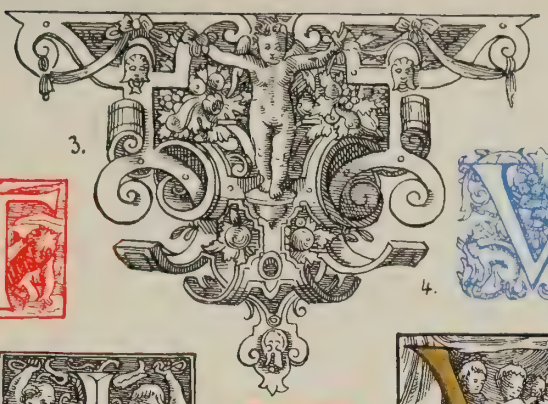
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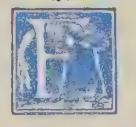

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German book-ornamentation.

German Book-ornamentation.

Fig. 1, 5, and 21: Initials from Schöffer's printing-office in Mayence. 1518. ⟨Butsch, Bücherornamentik der Renaissance.⟩ — Fig. 2: Initial made by Tobias Stimmer, printed by Peter Perua, Basle. 1580. ⟨Butsch.⟩ — Fig. 3 and 6: Initials by Lucas Cranach, printed by Lufft, Wittenberg. 1512—34. ⟨Butsch.⟩ — Fig. 4 and 8: Initials from Christoph Plantin's printing-office, Antwerp. 1563. ⟨Butsch.⟩ — Fig. 7: Initial by Hans Sebald Beham, printed by Johann Petreius in Nuremberg. 1529. ⟨Butsch.⟩ — Fig. 9: Initial from Johann Herbst's ⟨Oporinus'⟩ printing-office, Basle. 1555. Copy according to Johann of Calcar. — Fig. 10: Initial by Jost Amman, printed by Sigmund Feyrabend, Francfort-on-the-Main. 1568. ⟨Butsch.⟩ — Fig. 11: Bordure from a printing-office in Cologne. 1525. ⟨v. Pflugk-Hartung, Rahmen deutscher Büchertitel.⟩ — Fig. 12: From a bordure by Lucas Cranach, printed by Gustav Grünenberg, Wittenberg 1520. ⟨Butsch.⟩ — Fig. 13: Bordure from Johann Grüninger's printing-office, Straßburg. 1519. ⟨v. Pflugk-Hartung.⟩ — Fig. 14: Bordure from Sylvan Othmar's printing-office, Augsburg. 1516. ⟨v. Pflugk-Hartung.⟩ — Fig. 15 and 18: Initials by Anton of Worms from Peter Quentell's printing-office, Cologne. 1530. ⟨Butsch.⟩ — Fig. 16 and 17: Initials of the Saxon school, printed by Hans Lufft, Wittenberg. 1580. ⟨Butsch.⟩ — Fig. 19: Initial by Michal Ostendorfer, printed by Peter Apianus, Ingolstadt. 1540. ⟨Butsch.⟩ — Fig. 20: Initial from Michael Zimmermann's printing-office, Vienna. 1561. ⟨Butsch.⟩ — Fig. 22: Bordures from Stopfel's printing-office, Strassburg, according to Hans Baldung-Grün's drawing. ⟨Butsch.⟩ — Fig. 23: Initial according to Albrecht Dürer's drawing, printed bei Eucharius Hitzhorn, Cologne. 1524. ⟨Butsch.⟩

OF THE

German book-ornamentation.

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Bindings of books.

(*Lemperts, Bilderatlas zur Geschichte des deutschen Buchhandels.*)

Fig. 1: Stamped binding for Luther's works in Wittenberg edition from 1556—59, with Luther's portrait. — Fig. 2: Stamped binding with the portrait of emperor Maximilian IInd and the year 1583. — Fig. 3 and 4: Front and back of a Saxon binding from the second half of the 16th century.

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German book-ornamentation.

Textile figures.

Fig. 1, 3, 7, and 10: Galloons from linen wefts from the 16th century. ⟨Fischbach, Gewebe.⟩ — Fig. 2: Embroidery in a tabernacle of the Reiche Kapelle, Munich. ⟨Enzler, Zettler, and Dr. Stockbauer, Ausgewählte Kunstwerke der Reichen Kapelle in der Königlichen Residenz zu München.⟩ — Fig. 4, 6, 8, and 9: Tissues from the 16th century. ⟨Fischbach.⟩

The Flemish Ornament.

Tapestry.

Fig. 1: Tapestry representing the arrival of the image of the Virgin performing miracles from Sablons in Brussels in Charles Vth's presence. 1518. ⟨Collection Spitzer.⟩ — Fig. 2: Tapestry in Mobiliar national. ⟨Guiffrey, Histoire de la tapisserie.⟩

The Spanish Portuguese Ornament.

Textile figures and embroideries.

Fig. 1, 2, 4, and 6: Spanish brocade. ⟨Dupont-Auberville, L'ornement du tissus.⟩ — Fig. 2: Fragment of a dalmatic ⟨a Kind of tunic⟩ from the 16th century. ⟨Collection Spitzer.⟩ — Fig. 5: Carpet with silk- and gold embroidery on velvet-ground, Portuguese work from the 16th century. ⟨Collection Spitzer.⟩ — Fig. 7, 8, 9, and 11: Spanish silk weft. ⟨Fischbach, Gewebe.⟩ — Fig. 16: Spanish embroidery from the 16th century. ⟨Collection Spitzer.⟩

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The French Ornament.

Decoration of rooms from Louis XIV$^{th's}$ time.

Fig. 1 and 2: Painted boarding in the Museum of Decorative Arts, Paris. ⟨Ewald, Farbige Dekorationen.⟩ — Fig. 3 and 5: Wall- and ceiling-decoration in Institution Pompée, Ivry sur Seine. ⟨Daly, Motifs historiques.⟩ — Fig. 4: Ceiling-decoration from the throne-room, Fontainebleau. ⟨Ewald.⟩

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Boule-Furniture.

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Boule-furniture.

Fig. 1 and 3: Furniture from the Garde-mobilier in Paris. ⟨Procinet, L'ornement polychrome.⟩ — Fig. 2: Cabinet. ⟨Drawing-copies of Kunstgewerbebibliothek, Dresden.⟩ — Fig. 4: Table in Reiche Kapelle of the Royal Castle, Munich. ⟨Enzler, Zettler, and Dr. Stockbauer, Ausgewählte Kunstwerke aus dem Schatze der Reichen Kapelle der Königlichen Residenz, München.⟩

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Fayence during the time of grotesque art in France.

Majolica of French grotesque art.

Fig. 1—4: Plate from Rouen. ⟨Histoire de la fayence de Rouen.⟩ — Fig. 5: Jug of vinegar from Rouen with escutcheon of bishop Froulag-Peffé de Maus. ⟨Histoire de la Fayence de Rouen.⟩ — Fig. 6: Plate in Persian taste from the end of the second and from the beginning of the third period. 1650—1680. ⟨Broc de Segange, La Fayence et les Fayencistes et les emailleurs de Nevers.⟩ — Fig. 7: Chimney-ornament from Rouen. ⟨Histoire de la Fayence de Rouen.⟩ — Fig. 8 and 10: Plate from Rouen. ⟨Histoire de la Fayence de Rouen.⟩ — Fig. 9: Holy-water font, attributed to the painter of figures Rodrigue de Duplessis. 1734. ⟨Broc de Segange.⟩ — Fig. 11: Salt-cellar from Rouen. ⟨Histoire de la Fayence de Rouen.⟩ — Fig. 12: Ornament from a square majolica-plate from Rouen. ⟨Histoire de la Fayence de Rouen.⟩ — Fig. 13: Tureen from the second and third period in Persian taste. ⟨Broc de Segange.⟩

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The German Ornament.

Metal vessels.

(*Gruner, The Green Vaults in Dresden.*)

Fig. 1: Vase made of a rock-crystal from the 17th century. — Fig. 2: Dish made of jasper with the inscription: „Vas aux ⟨?⟩ jaspide antiquum Alexandriae Aegypti repertum tali Ornamenti dignum" ⟨i. e.: An old dish made of jasper found in Alexandriae in Egypt, being worth such an ornament. — Fig. 3: Dish consisting of calcedon with lid made by Melchior Dinglinger. — Fig. 4 and 6: Grotesque figures made of deformed pearls by the Leipzig jeweller Ferbeck from the end of the 17th century. — Fig. 5: Nautilus-dish of unknown origin. — Fig. 7 and 8: Nautilus-dish as drinking-cup.

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Dutch fayence.

Dutch flag-stones.

Fig. 1—35: Dutch flag-stones.

SMITH COLLEGE
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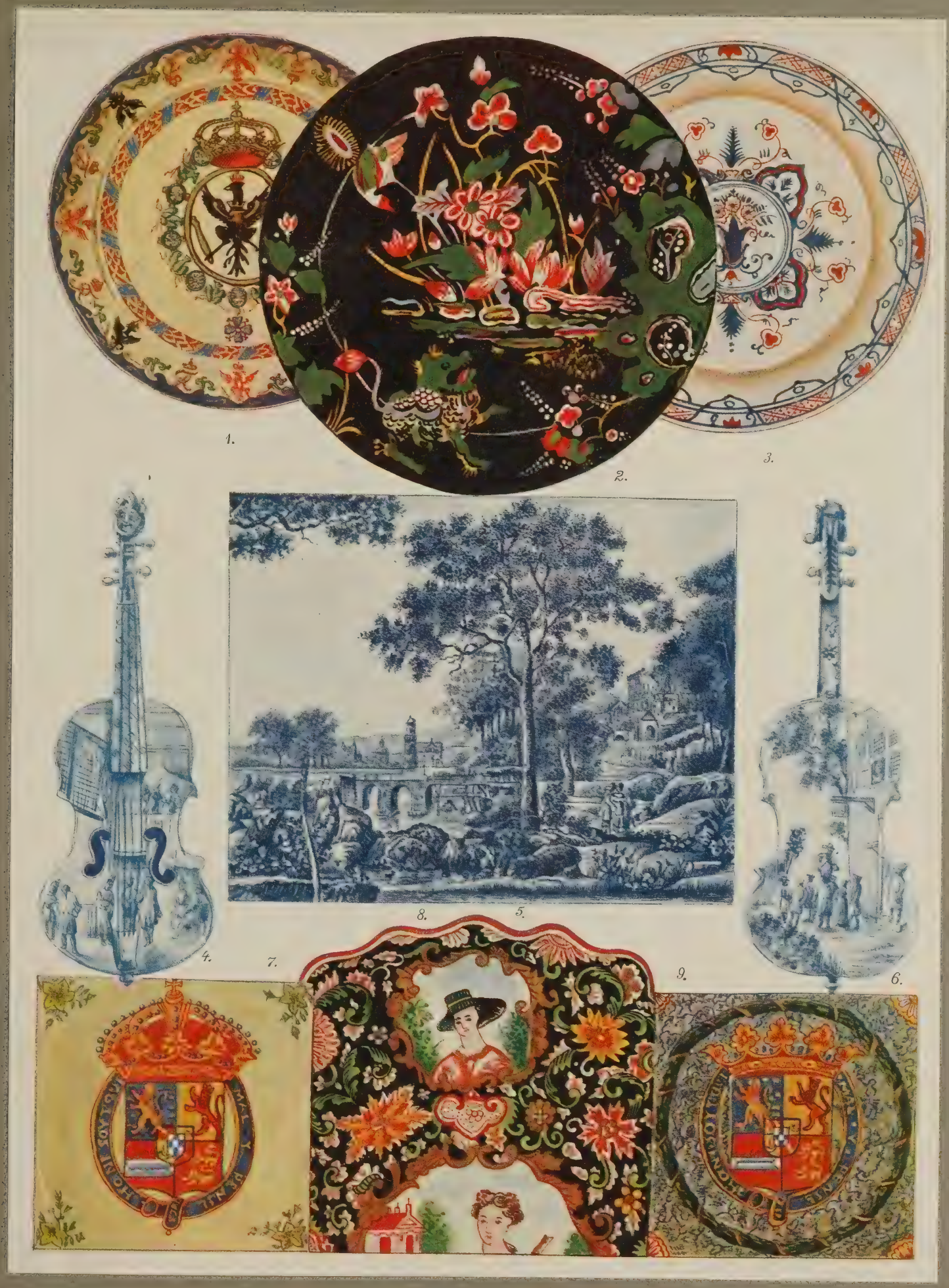
Dutch fayence.



Delft fayence.

Fig. 1: Plate with Frederic the Great's escutcheon from the collection Dr. Mandl, Paris. ⟨Havard, Histoire de la Fayence de Delft.⟩ — Fig. 2: Plate in the same collection. ⟨Ris Paquot, Histoire Générale de la Fayence ancienne française et étrangère.⟩ — Fig. 3: Plate in the collection of Rosot, Abbeville. ⟨Ris Paquot.⟩ — Fig. 4 and 6: Violin in blue cameo in the collection J. F. London, at the Haag. ⟨Havard.⟩ — Fig. 5: Plate in blue cameo by Friedrich van Frytom. ⟨Havard.⟩ — Fig. 7 and 9: Flag-stones with the Orange escutcheon by Piet Vizeer in the collection London. ⟨Havard.⟩ — Fig. 8: Border of a plate in the collection Dr. Mandl, Paris. ⟨Ris Paquot.⟩

The English Ornament.

Upholstered furniture of High and Late Renaissance.

Fig. 1: Easy chair from James Ist's time in Cartoon Gallery, Knole. — Fig. 2 and 3: Chair and back of the easy chair represented in figure 7. — Fig. 4 and 8: Chair and seat of a chair from William IIIrd's time. — Fig. 5: Easy chair in the state-room of Hardwicke-Hall, Derbyshire, from William IIIrd's time. — Fig. 6: Canopy of a bed from James IInd's time. — Couch from William IIIrd's time, in possession of Mr. Philippe Sidney, Kent.

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The French ornament.

Decoration of rooms.

Fig. 1 and 3: Decoration of the ministers' council-hall, Fontainebleau, executed in 1743 by Carl van Loo and François Boucher ⟨Gehlis-Didot, La peinture décorative en France du XVIième au XVIIIième siècle⟩. — Fig. 2: Decoration made of carved, painted, and gilded wood in the saloon of Hôtel Koquelaure, now Ministry of Public Working, Paris ⟨Havard, Dictionnaire de l'ameublement⟩. — Fig. 4, 6, 7, and 8: Decoration of the ministers' council-hall, Fontainebleau, executed by Pillement ⟨Gehlis-Didot⟩. — Fig. 5: Decoration of a room in the Hôtel Soubise from the beginning of the 18th century.

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The French ornament.

Sèvres-porcelain.

(*Garmir, La porcelaine Tendre de Sèvres.*)

Fig. 1 and 4: Sugar boxes. — Fig. 2, 3, 5, and 13: From a service in possession of Baron Adolph v. Rothschild. 1760. Painted by Dubois, Parpette, and Mérault jeune. — Fig. 6: Bouquet of a vase. 1757. — Fig. 7: Waterjug from the collection M. L. Watelin painted by Tandart. 1757. — Fig. 8: Waterjug from the collection of Marquis de Vogué. 1753. — Fig. 9: Water-vessel with dish from the collection M. Barre. 1755. The dish is painted by Prevost 1785. — Fig. 10: Plate in the Museum of Decorative Arts, Paris. — Fig. 11: Plate from the collection L. Watelin, painted by Cremont. 1761. — Fig. 12: Coffee-service in South-Kensington-Museum. — Fig. 14: Plate from the collection L. Watelin. 1753.

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The French ornament.

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Textile figures from grotesque art and Rococo.

(*Dupont-Auberville, L'ornement des tissus.*)

Fig. 1—6, 8, and 9: Lyons silk drapery. — Fig. 7: Damask.

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The German ornament.

Rococo-decoration.

Fig. 1: Painted panelling in Blaues Palais, Potsdam. ⟨Ewald, Farbige Dekorationen.⟩ — Fig. 2: Side of a chimney in the sleeping-compartment of the white rooms in Königliche Residenz, Munich, executed during the reign of Elector Carl Albert. ⟨Seidel, Die Königliche Residenz in München.⟩ — Fig. 3: Façade of the Kathenhaus in Augsburg. ⟨Von Thirsch, Die Augsburger Fassadenmalereien.⟩ — Fig. 4: Room painted by Watteau ⟨Watteauzimmer⟩ in the Castle of Bruchsal. ⟨Ewald, Farbige Dekorationen.⟩

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The German Ornament.

Dresden and Berlin China.

Fig. 1: Tureen of the Schwanenservice ⟨Service decorated with swan-figures⟩ by Johann Joachim Kändler, Meissen. ⟨Lehnert, Illustrierte Geschichte des Kunstgewerbes.⟩ — Fig. 2: Dish from Frederick the Great's service. 1768. ⟨Berliner Porzellan.⟩ — Fig. 3: Vase with selected ornaments from Meissen. ⟨Lehnert.⟩ — Fig. 4 and 7: From a coffee-service in the castle of Charlottenburg. 1768. ⟨Kunstgewerbemuseum, Berlin, Heft 18.⟩ — Fig. 5: Vase. ⟨Berliner Porzellan.⟩ — Fig. 6 and 8: From a coffee-service. 1770. ⟨Kunstgewerbemuseum Berlin.⟩ — Fig. 9: Dish from a service. ⟨Berliner Porzellan.⟩ — Fig. 10 and 11: Saucers. ⟨Berliner Porzellan.⟩

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Metal utensils.

(*Gruner, The Green Vaults in Dresden.*)

Fig. 1: Enamelled vessel with lid, probably a sugar-box — Fig. 2: Vase consisting of onyx for plants with a diamond. — Fig. 3: Timepiece, the box of which was made by the jeweller Köhler, Dresden, and the mechanism of which was made by Droyot in Poitiers. — Fig. 4: Vase made of calcedon by Melchior Dinglinger. — Fig. 5: Vase made of agate with enamel and precious stones, utensils for bathing purposes, and with the portraits of the countesses Cosel and Königsmark, King August the Strong's mistresses. Its foot has the inscription: „Effronterie perd, Discrétion sert" (i. e. Impudence ruins, discretion is useful). Made by Melchior Dinglinger who was born in 1665 in Bibrich near Ulm and died in Dresden in 1731. — Fig. 6: Shallow cup consisting of rhinoceros horn, made by Dinglinger too. — Fig. 7: Vase made of jaspis by Dinglinger.

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